

CREATIVITY OF VASYL BARKA IN THE HISTORICAL AND LITERARY CONTEXT OF THE XXI CENTURY

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INTRODUCTION

The work of Vasyl Barka (Ochereta) is a bright page in the history of Ukrainian literature of the twentieth century, closely connected with the main stages of its dramatic evolution: “Executed Renaissance”, AUM, Association of Ukrainian Writers “Word”. Having become a poet, he discovered the possibilities of his talent in prose. His novel thinking, marked by clear signs of lyrical worldview and Christian worldview, at the same time revealed new syncretized possibilities of genre and style of Ukrainian literature. Therefore, the aesthetic reception faced the problem of clarifying the specifics of the conceptual structures of the author’s work, in particular, such large epic formations as the novel, and the defining genre-style components derived from it¹.

V. Barka’s work was shown primarily by emigration criticism (H. Hrabovych, I. Kostetskyi, Yu. Klenovyi, V. Lesych, L. Rudnytskyi, L. Pliushch, Yar Slavutych, Yu. Sherekh, etc.). Recently, his name is more often mentioned in many works of “mainland” researchers (O. Astafiev, Y. Barabash, T. Holovan, N. Drobotko, M. Zhulinskyi, O. Zabarny, Yu. Kovaliv, N. Kniaziv, R. Movchan, S. Pavlychko, V. Pushko, T. Salyha, Ye. Sverstiuk, etc.).

Modern researchers try to find parallels between Vasyl Barka’s work and other authors in the context of Ukrainian literature, the origins of his art, philosophy, morality, influences, and the essence of his poetic principles. Hence the directions of research: biography, correspondence, essays, prose, poetry of Vasil Barka: “Mytho-symbolic sources of the prose heritage of Vasil Barka” (M. Vovk), “Aesthetic nature of poetic thinking of Vasil Barka” (T. Holovan), “Genre-stylistic features of Vasyl

Barka’s prose” (V. Pushko), “Vasyl Barka’s essays: genre specifics and issues” (H. Shvets), “Artistic time-space of Vasyl Barka’s poems” (O. Malanii), “Novels by Vasyl Barka “Paradise” and “Yellow Kniaz”: an

¹ Pushko, V. F. (2001). Genre and style features of Vasyl Barka’s prose: Author’s abstract. dis. by cand. of philol. science: 10.01.01. Kyiv: Taras Shevchenko National University of Kyiv.

artistic vision of totalitarian reality” (M. Kulchytska). Some studies – “Vasyl Barka as a follower of Hryhorii Skovoroda” (O. Hryniv), “Genre features of Vasyl Barka’s book “Farmer’s Orpheus, or Clarinetism” (H. Shvets), “Space and time of “Ocean” by Vasyl Barka (O. Rysak-Malany), “On the questions of the aesthetic concept of Vasyl Barka” (T. Holovan), “My white world” (Yu. Korybut), “The poetic world of the early Vasyl Barka” (R. Movchan), “Etudes on the “incomprehensible” in literature: the poetry of Vasyl Barka” (Yu. Sherekh) – give an opportunity to plunge into the boundless ocean of his original poetry².

The purpose of the eternal soul: to join forever the angelic Church of heaven on earth – the “mystical body” of Christ. One of the roads is free creativity; in it the permission is proved: to approach with undistorted good will to the truths that in the kingdom of the Savior, in particular, and to all those who, against the twilight of their own atheism, the great virtue of their nature, desire light”³. The writer notes that the unforced choice of the path in life and cognition, with firm support against overt or covert violence, is a prerequisite for a new, let’s call “synthetic” art. Without it, creativity will turn into either master mining, or mostly one-sided and impoverished styles of legitimate protest against the unjust state of affairs, above all – against tyranny, accompanied on a par with notes of cruelty. It is impossible to stop creativity; she can rape – then there will be ugly things that will fall like carbs on the grave of the assailant – or things gray with their exemplary mediocrity⁴.

At the present stage of development of Ukrainian prose, we have reason to talk about a new type of artistic and philosophical thinking – novel thinking, which transcends the framework of factography, the stereotype of the biography of the character.

1. Sources and the context of novel thinking of Vasyl Barka

Vasyl Barka is an integral part of the literary life of mainland and migrant Ukraine. His creative destiny is closely connected with the era of the “Executed Renaissance”, AUM and the Association of Ukrainian Writers “Word”, with the main stylistic trends and conflicts of our literature in the twentieth century. His extraordinary talent was revealed in many facets in both poetry and prose⁵.

² Malanii, O. (2014). Sources of the artistic world of poetry by Vasyl Barka. *Scientific notes of the National University “Ostroh Academy”. Philological series.* 41, 198–201.

³ Zhulynsky, M. (1988, August). He is an associate. *Literary Ukraine*, 20, 99.

⁴ Ibid.

⁵ Pushko, V. F. (2001). *Genre and style features of Vasyl Barka’s prose: Author’s abstract. dis. by cand. of philol. science:* 10.01.01. Kyiv : Taras Shevchenko National University of Kyiv.

V. Barka's appeal to the novel form was not accidental, because it provided an opportunity to illuminate the character of the characters against the background of broad pictures of social life, reveal the essence of the conflicts of the twentieth century and reflect the subtlest movements of their psyche.

The specificity of novel thinking as a literary problem has become the subject of scientific discussion at the Institute of Literature named after Taras Shevchenko of the National Academy of Sciences of Ukraine, as well as in the publication "Discourse of Modern Historical Novels: Poetics of the Genre", which appeared in 2000 at the Taras Shevchenko National University of Kyiv⁶.

V. Barka's novel thinking is characterized by an extensive network of conditional-associative connections, conditioned by the lyrical type of worldview, expressive signs of symbolism that helped him to overcome the avant-garde and the era of repression and famine, the artist became a deeply religious man⁷.

The idea "Without Christ human life is erroneous, without value"⁸ was already outlined in proletarian literary stereotypes at an early stage of creative evolution, partly present in his first collections "Ways" (1930) and "Workshops" (1932), postwar collections "Apostles" (1946) and "The White World" (1947). The years of hardship, repression, war and emigration did not break V. Barka's will to live and work. The writer often resorted to narrative techniques, used automatic writing.

V. Barka based his first large-format prose work "Paradise" on autobiographical memoirs of his stay in Krasnodar. The novel reveals the true state of Soviet society, refutes the myth of it as an earthly paradise. V. Barka managed to do this, showing only two days of life of many people (June 20 and 21, 1941), different in character, behavior and destiny. Real descriptions in the novel are intertwined with fantastic, even mystical paintings, which are sometimes depicted in the stylistic aspect of surrealism.

Surrealist writers attached special importance in their creative activity to the conscious and the unconscious, realized through the means of automatic writing, the rules of chance, dreaming, chaotic composition, sudden change of rhythm, and so on. In the work, Vasyl Barka depicts delusions, dreams

⁶ Pushko, V. (1999). To the sources of Vasyl Barka's novel thinking. *Bulletin of the Luhansk State T. Shevchenko Pedagogical University*. 9, 29–33.

⁷ Pushko, V. F. (2001). Genre and style features of Vasyl Barka's prose: Author's dis. by cand. of philol. science: 10.01.01. Kyiv : Taras Shevchenko National University of Kyiv.

⁸ Pushko, V. (2003). Vasyl Barka: Biography. "Yellow Kniaz". Selected poetry. Manuscripts. Interpretation of works: textbook manual-textbook. Luhansk : Znannia.

(chapters “Hallucination in the Museum Hall”, “Two Coffins in Karmindondykha”, “Victim of Competition”, “Dream”, “Conference of the Dead and Chyk”, etc.). V. Barka defined his “Paradise” by genre as a novel. Yu. Sherekh called this work a “dream”.

The composition of the novel is due to the peculiarities of the genre: the work consists of 71 chapters, each of which has a title, a number of chapters. The action in the work takes place on the eve of the war – from 19 to 22 June 1941. The time sequence is broken. The movement of time is transmitted in the novel by various means: indicating the date, through individual details, objects, signs of age, etc.

If we continue the reasoning of the critic Yu. Sherekh, his observation concerned the modification of the traditions of the genre mastered in Ukrainian literature by T. Shevchenko. “Paradise” is very similar to the exposing different styles of U. Samchuk (“Mariia”), T. Osmachka (“Rotunda of Murderers”, “Plan to the Yard”), I. Bahrianyi (“Garden of Gethsemane”, “Tiger Hunters”, “Man Runs over the abyss”). The writer raises backstage on the topic of true depiction of life in Ukraine, which was forbidden in Soviet literature at the time, and boldly expresses his thoughts, as most emigrant artists did.

The author tries to answer eternal questions: why does a person come to this world? Is there another world, a continuation of consciousness in another form? According to the writer, *“another world exists, but it is closed to humanity by an eternal door, because we cannot understand it because of the limitations of our intellect, the loss of spirituality”*⁹. In the words of the hero V. Barka claims that the way out is religion and art, because the Holy Scriptures are able to reveal the deepest secrets of mankind. Throughout the work there is a competition of two forces – the man and the apparatus of the totalitarian state (good and evil). There are three images of paradise in the novel: one is a “socialist” paradise, the second is an ideal, and the third is a paradise of the soul that man can create for himself. “Socialist paradise” is a continuous hell, where *“the lord of the general mood – fear”* always reigns¹⁰. The author thought a lot about what can be opposed to evil, and came to the conclusion that only a living soul can revive another soul and change society.

Researcher of works of literature in exile L. Rudnytskyi outlines a thematic group, which includes novels by V. Barka “Paradise”, “Yellow Kniaz”, works by O. Mack, who interpreted the recent national past from a personal point of view.

⁹ Barka, V. (1953). *Paradise*. New York. Jersey City’ s Svoboda Publishing House. P. 112.

¹⁰ Ibid.

Each writer is endowed with special principles of artistic world creation, his creative thinking is an individually unique process. But even this individual uniqueness is not static. It changes, develops, improves. Studies by H. Viazovskiy, L. Novychenko, M. Naienko, etc., devoted to the specifics of novel thinking, give grounds to assert that this is a specific category that combines a set of creative tasks of the novelist, aimed at artistic and epic development of multifaceted objective reality, comprehension of its essence through the thickness of the apparent phenomena, peculiarly reflected by human consciousness.

The defining feature of V. Barka's creative thinking is based on his understanding of the tragic reality of 1932–1933, personal aesthetic preferences and ideological, Christian beliefs. At the same time, the writer took into account the experience of literary classics. Yu. Sherekh and I. Kostetskyi did not accidentally compare his prose works with the epic works of Dante, W. Shakespeare, Marko Vovchok, I. Nechui-Levytskyi, Panas Myrnyi, L. Tolstoi, F. Dostoievskiy, and others. The writer's kinship with his predecessors in the development of cosmogonic architecture, in dramatic plot formation, and Christian worldview is especially striking.

The theme of famine is not new in the history of world literature, as it is a tragic phenomenon that is constantly repeated from age to age. This sad motif is known to Ukrainian writers (T. Shevchenko, Panas Myrnyi, I. Franko, V. Stefanyk, etc.), who depicted the hungry misery of people as a result of drought, crop failure, social or military hardship. Another thing is the artistic reception of the catastrophe of the artificial famine, tabooed by the Soviet regime. The events of 1921–1922 were still reflected in some works, in particular in M. Kulish's play "97", V. Pidmohylnyi's stories "Dog", "The Problem of Bread", "Son", in the poem by P. Tychyna. "Knocked on the door by the stock", the poem by M. Drai-Khmara "Turn" and others¹¹.

The Holodomor of 1932–1933, artificially made by the communist system, which under the guise of collectivization was aimed at destroying the peasantry and destroying the traditional, time-tested culture, became even more horrible and cynical. Mentions of famine were not allowed in the Soviet press or elsewhere. Those who violated this unwritten law were repressed for "anti-Soviet propaganda". Despite all the restrictions, there was a lot of objective evidence of famine. The work of M. Halii "Famine in Ukraine in the Testimonies of Strangers", "Harvest of Sorrow" by

¹¹ Pushko, V. F. (2001). Genre and style features of Vasyl Barka's prose: Author's dis. by cand. of philol. science: 10.01.01. Kyiv : Taras Shevchenko National University of Kyiv.

R. Konkvest, documentary “The Sea” by B. Khandros, “Famine-33” by V. Maniak and A. Kovalenko stunned by the terrible truth of Stalin’s ethnocide, unprecedented in the history of mankind in its scale and purpose. When sub-Soviet writers, frightened by the collapse of repression, silently bypassed the tragedy of their own people, the Ukrainian literary emigration responded to the terrible events of 1932–1933. The first work of art about the disaster of terrorized Ukraine was U. Samchuk’s novel “Mariia” written in 1933, later – the poem “The Cursed Years” by Yu. Klen (1937). V. Chaplenko “Meat Procurement”, “Zoik”, T. Osmachka “Plan to the Yard”, “Rotunda of Murderers” addressed the topic of the Holodomor in their works. Various genres of Ukrainian emigration literature managed to tell the artistic and historical truth about the Holodomor: poems by O. Veretenchenko, poem “Village” by Ihor Kachurovskyyi, poem by I. Bahrianyi “Anton Bida – a hero of labor”, chapters “Hunger” and “Uprising” in the poem “My time” By Yar Slavutych, “Darkness ” (2nd volume of the novel “Ost”) by U. Samchuk, “Children of the Milky Way” by Dokiia Humenna and others. Fragments-episodes from village life in the famine of nineteen thirty-third occur in I. Stadniuk’s Russian-language novel “People are not angels” (1964). M. Stelmakh (“Thought of You”, 1969) tried to cover this black page of national history. Modern playwrights also address the topic of the Holodomor. O. Zaivyi’s play “Hunger”, which lay in the author’s drawer for 25 years, is significant. When the tragedy of 1933 in the late 1980s was spoken of as an artificially organized genocide, the Holodomor took on a new meaning in the fiction. This event is classified as a natural phenomenon of the totalitarian era with its immoral factors: cruelty, inhumanity, destruction of spirituality, ideological Pharisaism¹².

The most complete picture of the Holodomor of 1932–1933 was revealed by V. Barka in the novel “The Yellow Kniaz” (1963). The nationalized crime of the 33rd is covered everywhere by the writer through the prism of biblical prophecy as a result of a programmed ethnocide committed by the Bilshovyk Party and its leaders, associated with the fatal devilish sign “666”. In the center of the novel – the path of suffering of one family, the family of Myron Katrannyk. All the trials and sufferings that the family faces acquire a symbolic meaning in the work. Vasyl Barka’s novel should be seen as an inalienable phenomenon of artistic genius, as a literary document about an unprecedented disaster in human history – an ethnocide that requires an uncompromising trial of the Communist Party, which, unfortunately, never

¹² Pushko, V. F. (2001). Genre and style features of Vasyl Barka’s prose: Author’s dis. by cand. of philol. science: 10.01.01. Kyiv : Taras Shevchenko National University of Kyiv.

happened. Despite its undisguised ideological commitment, this work, like I. Bahrianyi's "Garden of Gethsemane" or T. Osmachka's "Plan to the Yard", is perceived as a phenomenon of high art, revealing the author's natural tendency to think poetically in the space of large-format prose genres and nuances of Christian ethics. V. Barka's lyrical element found its harmonious combination with epic normativeness, as evidenced by the novel "Yellow Kniaz" (as well as "Paradise"), while the epic projection affected his monumental poetic works "Ocean" and "Caucasus".

2. Modifications of genre and style in Vasyl Barka's prose

In literary studies the problem of finding an adequate genre identification, which is sometimes violated by the writers themselves, is not new. Vasyl Barka is no exception. He called the "Yellow Kniaz" a novel. Such terminological arbitrariness of interpretation of semantic correspondence of literary concepts is quite common in creative practice. O. Pushkin, M. Hohol, Marko Vovchok, Olha Kobylanska, T. Osmachka, and others were allowed to make "inaccuracies" at least in determining the genre features¹³. Consideration of genre modifications makes it possible to see the evolution of the writer's work, to identify its deep authorial essence and its compliance with established standards. Theoretical substantiation of a single genre-style system is made in the works of M. Bakhtin, O. Biletskyi, H. Hrabovych, A. Losiev, M. Utiukhin and others. The genre and style system of V. Barka's works is quite diverse. If the problem of poetic genres of the writer became more active in modern literary criticism (Yu. Barabash, T. Salyha, etc.), then prose genres in the artist's work have not been sufficiently studied¹⁴.

When considering the definition of the genre of Vasyl Barka's work "Yellow Kniaz", several different observations come to mind. Literary critics (V. Donchyk, M. Kudriavtsev, and others) often call the "Yellow Kniaz" a novel. O. Zabarnyi holds a different opinion, calling the work a "traditional family chronicle"¹⁵. It can be interpreted both as a martyrology novel, given the writer's attempt to perpetuate the memory of the victims of the Holodomor, and as a rethought experience of biographical literature, because it speaks of the martyrs of the Soviet regime.

¹³ Pushko, V. F. (2001). Genre and style features of Vasyl Barka's prose: Author's dis. by cand. of philol. science: 10.01.01. Kyiv : Taras Shevchenko National University of Kyiv.

¹⁴ Ibid.

¹⁵ Zabarnyi, O. (1996). Novel "Yellow Kniaz" by V. Barka (to the problem of perception of the image of a literary character by high school students). *Dyvoslovo*. 10, 31–34.

O. Kovalchuk calls the work “Yellow Kniaz” a collection of stories about martyrs and saints. This is confirmed by the calendar that children talk about in the work: “*For they plundered all, October – thinness, and November – swellings... February – cannibalism, March – wasteland, April – plague...*”¹⁶

Analysis of the internal structure of this work and others gives grounds to consider it a novel with a complex compositional scheme, branched into three ideological-thematic and structural planes – actually realistic, psychological and metaphysical.

V. Barka – a man deeply religious in his work defends the ideas of the Christian faith. Each member of the Katrannyk family leaves the world as he comes to it to suffer and find his way to God. The writer not only knew deeply the experience of hagiographic literature, but also used its traditional achievements, so the fate of the Katrannyks should be considered as a spiritual feat of the companions of the faith of Christ.

V. Barka’s novel “Yellow Kniaz” is syncretic, so it does not fit into the canonical definition of the genre, it can be perceived in the narrow sense of a family chronicle or martyrology, or hagiography, or “dream”, or even metaphor. Its complex internal system has also led to a difficult stylistic palette, where, along with realistic components, there are symbolist and neo-baroque. They are quite pronounced during the microanalysis of the novel text¹⁷. V. Barka used the experience of American artists E. Poe, O. Henry, E. Hemingway, borrowing from them the means of actualizing the philosophical subtext in the plot of the work, where mimetic orientations are due to “the result of the influence of pragmatic thinking” of the author.

Defining V. Barka’s style is a controversial issue. For I. Kostetskyi V. Barka is “the highest” “gonfalon” among the modernists he recruited”. For Yu. Sherekh, Barka was just as “gonfalon” as for Kostetskyi, but “national-organic style”, thanks to which Ukrainian literature is called to be established in Europe. In fact, V. Barka did not “fit” into a certain style. His work integrated features of several styles¹⁸.

Considering the problems of individual style of the writer with the stylistic coloring of his individual works of art, it should be remembered that a literary work is often characterized not only as a complex system of its components, but also as a system of systems in which, in particular, Themes,

¹⁶ Barka, V. (1991). *Yellow Kniaz*. Kyiv : Dnipro Art Publishing House. P. 152–153.

¹⁷ Pushko, V. F. (2001). Genre and style features of Vasyl Barka’s prose: Author’s abstract. dis. by cand. of philol. science: 10.01.01. Kyiv : Taras Shevchenko National University of Kyiv.

¹⁸ Ibid.

ideas, images are revealed in a certain intonation environment, in the sphere of one or another emotional attitude to the object of the image.

The novel "Yellow Kniaz" is dominated by a kind of mystical, sometimes prophetic intonations, which help in an original symbolic manner to show the terrible pictures of the Holodomor of 1932–1933.

Vasyl Barka was acquainted with the ideas of I. Kant, A. Shopenhauer, F. Nietzsche, and V. Soloviov, to whom theorists of symbolism most often turned. Later, when the emigrant writer V. Barka wrote his perhaps most basic poem "Ocean", for which the aesthetics of symbolism is very characteristic, he will use the experience of English-language symbolism, in particular, William Bayler, Aits and Wallace Stevens.

At the same time, V. Petrov noted elements of surrealism in V. Barka's work. In fact, Barchin's "Paradise" is surreal in style, as evidenced by dozens of examples from the novel: the hero talks to a portrait of the poet, which is easy to guess P. Tychyna; with the devil gentlemanly offering the cleaner a bucket of water; the spy-eavesdropper's "ear grew", "dug up into a conversation circle", etc.

Similarly, in the work of the writer there are signs of neo-baroque with a characteristic feature of the conceptual combination of the incompatible, "clarinetism" (in poetry), realism and more. Yu. Sherekh, I. Kostetsky, R. Movchan note that Vasyl Barka is an "elite, modern poet"¹⁹. S. Pavlychko does not recognize V. Barka as a modernist. Suspecting V. Barka's "pseudo-modernism" the researcher emphasizes the writer's seeming misunderstanding or naive pathetic understanding of the "West" of the twentieth century, as if his approximate idea of existentialism in literary works, thinking limited to culture²⁰. Finally, its view is debatable.

V. Barka is a writer of Ukrainian emigration, one of the modernists, who relied on the experience of a new type of artistic thinking, notable for the twentieth century, on folklore sources, baroque literature, semantics of Scripture, traditions of H. Skovoroda, T. Shevchenko, I. Franko, M. Kotsiubynskyi, V. Stefanyk and others.

The complexity and ambiguity of the literary process of the early twentieth century. is a natural, historically motivated connection of the two cultural epochs. Changing them leads to the emergence of a new type of hero who needs synthetic artistic thinking.

The characters of V. Barka's works do not act as passive observers of the events that take place, but directly as their active participants. The writer

¹⁹ Movchan, R. (1998). "Yellow Kniaz" by V. Barka. *Word and time*. 12, 14–18.

²⁰ Pavlychko, S. (1997). Vasyl Barka – the discourse of pseudo-modernism. The discourse of modernism in Ukrainian literature. Kyiv. 336–347.

managed to skillfully depict expressive psychologically convincing types of people (the Katrannyk family), who are endowed with the ability to react sharply to the objective world, to philosophically comprehend the events and phenomena of life. Each of his characters has something unusual and extraordinary in them. The novel creates unique images of children (Olenka, Mykolka, Andriiko).

The most subtle movements of the young soul, children's greedy absorption of impressions, the first encounters with non-childish anti-human reality are conveyed in the relief images of children. Portrait characteristics of the characters, analysis of their internal state and mutual evaluations, author's commentary, etc. – all these components are intertwined and complementary²¹.

Characters of V. Barka's works ("Paradise", "Yellow Kniaz") are created on a historical basis, marked by a bright national color. In combination with descriptions of appearance with certain sketches, the writer moves from physical to psychological characteristics, from the transfer of peculiar features of the appearance of the hero to a careful study of the peculiarities of his inner life – and vice versa.

The Katrannyk family has a traditionally high ethic of family relations. The writer finds out by what means the Bolshevik government destroyed the eternal foundations of Ukrainian life. The first blow was aimed at the peasant's house, when everything was scattered and looted during the search. In the worldview of the Ukrainian peasantry, the house has always been a reliable family nest, a guarantee of peace and prosperity, a talisman of all life's misfortunes and dangers. The second blow focused on shaking up, breaking the centuries-old established Ukrainian family system, cutting off ancestral roots.

Gradually, one by one, all Katrannyk die, except Andrii. The characters of V. Barka's work are static. They do not lose the likeness of man, do not go beyond popular morality. The artist loves his heroes and believes in the revival of the soul of the Ukrainian people. No wonder Andriiko, the youngest of the family, survives. In fact, remembering everything he went through, he takes responsibility for procreation. Children are the future of the Ukrainian people. Andriiko must tell his descendants about the terrible events of that time, he must pass on to them all the most valuable things that his family gave him: love, kindness, mercy, faith, humanity²².

²¹ Pushko, V. F. (2001). *Genre and style features of Vasyl Barka's prose: Author's dis. by cand. of philol. science*: 10.01.01. Kyiv : Taras Shevchenko National University of Kyiv.

²² Ibid.

The last scene in the work is symbolic: at dawn Andriiko checks the inviolability of the hiding place of the church bowl, the secret of which his parents did not reveal in order to “bring salvation forever”. And he will return to dig up that cup – a symbol of spirituality, which his fellow villagers perceived “as the most expensive jewel in the world”²³.

The church bowl symbolizes in the novel light, the indestructibility of the human soul, the eternity of life. Symbolism permeates all the works of V. Barka, is manifested in the choice of themes, characters of the work, in the circumstances of life, artistic details. In the novel space, images-symbols make up a rather branched system, and most of them become nodal moments in which the semantic lines of the whole work converge. Such symbols are the ideological and artistic dominants of the work. The writer formed an individual system of word-symbols, used either traditional symbols, making them author’s touches, or voiced words with a specific meaning. The problem of the symbol is devoted to a rather large volume of literature (M. Julien, A. Losiev, O. Potebnia, V. Toporov, Z. Freud, etc.). The vast majority of scholars consider the symbol as one of the defining foundations of culture, consider literature as a field of realization of its inexhaustible possibilities. The attributes of the symbol, as well as its entire structure, in V. Barka are notable for their ethnic labeling, ie they are traditional for the Ukrainian people.

An important role in understanding the concept of the artistic model created by the writer is played by cosmological symbols, archetypal symbols of opposites – light and shadow, symbolic colors. The novel is dominated by yellow and its various shades. The semantics of yellow color in the work is contrasting, to which R. Movchan drew attention²⁴. In mythological texts, yellow is used to describe the afterlife, which has been studied in the works of V. Propp, B. Uspenskyi, and others. The author uses a wide range of colors: yellow, black, white, gray, red, green, blue. Color is a noticeable feature of V. Barka’s individual style.

Rethinking the Holodomor of 1932–1933 through biblical prophecy, showing the destruction of human faith in God, the author makes extensive use of church vocabulary (*tabernacle, parishioners, shroud, vestments, angel, temple, holy book of God, cross, gospel*, etc.)²⁵ to describe destroyed by Bilshovysm Christian world. Household vocabulary is also presented in the novel. Tokens of this type mainly fix the life of the Ukrainian village. Words of this category are found in almost all sections of the novel.

²³ Movchan, R. (1998). “Yellow Kniaz” by V. Barka. *Word and time*. 12, 14–18

²⁴ Ibid.

²⁵ Barka, V. (1991). *Yellow Kniaz*. Kyiv : Dnipro Art Publishing House.

Household vocabulary is also presented in the novel. Tokens of this type mainly shows the life of the Ukrainian village. Words of this category are found in almost all sections of the novel. Studying this layer of vocabulary, we can learn about peasant food (*cake, palianytsia*), housing and buildings (*clay, beak, pantry, penance, porch, room*), furniture (*bench, box*), utensils (*jug, saucer, mug*), clothing (*cartouche, jacket, fur coat*), tools (*harrows, hammer, harvester*), typical of the life of Ukrainians in the early 30's.

V. Barka proved to be an expert on Ukrainian life. No less interesting is the political vocabulary used by the author to create a sense of a certain era, time, place of action in the novel (*activist, Kagan, the poor*) and so on. The stylistic functions of phraseology in the novel are extremely diverse; they are the bearers of artistic features used to create the ethnographic color of a literary work, emphasizing the relevant features of the characters: “*like hares crowing*”, “*wolfish nature*”, “*drunk as a fog*”, etc.

In the novel the author uses a variety of artistic paths, proper epithets, metaphors, comparisons, metonymy, endowed with a different function than in poetry. They cannot fail to capture the means of depicting nature, which seems to sympathize with man, helps to reveal his inner state (*the image of snow, clouds, moon, snowstorm*). Nature in V. Barka's works lives and acts in the same way as people live and act.

V. Barka's prose works are characterized by a complicated syntax. Punctuation marks are often occasional and play on the semantic needs of the inner intonation of the work. Many microtexts are contained in the fabric of the novel. Among the representatives of the people, they are concise, concise, built of simple or complex uncomplicated construction (of the complicating means predominate clarifying words and phrases). This brings the language of the characters closer to conversational, conveys the nuances of their experiences and feelings.

Types of internal monologues of characters in V. Barka's work perform different functions. The main ones are: 1) monologues that convey the experiences of the heroes in the tense moments of their lives; 2) monologues that express the attitude of the hero to the world around him; 3) monologues that show how the characters react to certain phenomena of life, how to comprehend them, finding out for themselves various life issues. As for the dialogues, creating a sharp, dynamic dialogue, the author reveals the political and ideological basis of the relationship of the interlocutors, their true view of reality in accordance with the typical features and characteristics of the characters²⁶.

²⁶ Pushko, V. F. (2001). Genre and style features of Vasyl Barka's prose: Author's dis. by cand. of philol. science: 10.01.01. Kyiv : Taras Shevchenko National University of Kyiv.

Microanalysis of the text of the “Yellow Kniaz” confirms the polystylistic orientation of V. Barka’s work, which is dominated by symbolist, neo-baroque features along with realistic ones. And the multi-linear plot plans that revolve around the defining compositional core of the tragic fate of the Katrannyk in the era of unprecedented ethnocide, testify to the novel space of this work.

3. Evangelical and literary reminiscences in V. Barka’s prose

In the context of the study of V. Barka’s prose, the question of the analysis of evangelical and literary reminiscences is essential and therefore necessary. In literary practice, there are many ways to rethink the cultural tradition: paraphrase, reminiscence, figurative analogy, stylization, travesty, parody, borrowing, processing, creativity, imitation, citation, application, transplantation, collage.

Critics (Yu. Barabash, Yu. Kovaliv, D. Stepovyk) often compare V. Barka with H. Skovoroda in terms of the similarity of wandering destinies and solitary life, in comparing the function of such a common symbol for both, as “heart”. The kinship of V. Barka and H. Skovoroda is hidden in the depths of the texts, for which the Bible was a model. “Barka is not only a religious poet in the sense that he is a believer, he is a biblical evangelical poet”, says Yu. Tarnavskyi²⁷.

Vasyl Barka is a mystic. Like the ternary elements in M. Hohol, Dante, and H. Skovoroda, the trinity of poetic structures in the prose writer appears as a sign of the mystical connection between his worldview and worldview. Careful analysis of the structural and semantic fabric of his works reveals in them the coexistence, the combination of three worlds. Barka’s tricolor is associated with Skovoroda’s concept by its philosophical nature, it is not a mechanical copy of it, it was formed in our time and filled with its content. The principle of trinity, the metaphysical idea of “Almighty Triuneness” (“Judicial Steppe”) remain unchanged. For Barka the categories are ontological, they become the basis of a three-volume book of lyrics “Ocean”. This is a grand neo-baroque model of the “three worlds”.

In the novels “Paradise”, “Yellow Prince” V. Barka revealed the features of the real power of Stalin, reminiscent of the afterlife. Here hell is not like the hell of the Ukrainian tradition, it is similar to the hell of Dante (Chapter 34 of the “Divine Comedy”). Similar allusions to the “Divine Comedy” are observed, in particular, in the poem “Witness for the Sun of the Six-Winged”. The author used three blocks of motives, which metaphorically resonate with 18, 19, 20, 21 and others. parts of Dante’s poem, depicted the hell of the Bilshovyk-Stalinist regime with the help of techniques (the image of a mill, flag, slit, etc.).

²⁷ Tarnavsky, O. (1999). Known and unknown. Kyiv : Time. P. 35.

They form the subtext of the novel and strain the reader's attention²⁸. The purgatory of revolution and totalitarianism is considered, which contain cruel destructive force, cynicism, meanness, despair, blasphemy; it is the hell of suffering, walking on the torments of the heroes of the poem; it is a paradise of spiritual rebirth on the way to God, the immortality of the soul in spite of physical death.

F. Dostoievskiy is similar to V. Barca. Similar in the poetics of the two writers was the use of gospel themes, figures, semiotic signs (personified image of Christ – Prince Myshkin from the novel "The Idiot", gospel parables about the demon). One of F. Dostoievskiy's formulas was the formula known to V. Bartz that "the Devil fights with God, and the battlefield – the hearts of people".

In the novel "Yellow Kniaz", the representatives of the Soviet authorities are "*mad*", "*hornless*", "*gloomy*". According to the Gospel and the work of F. Dostoievskiy "Devils", the representatives of the afterlife "dress" people in suffering, peeling their skin, destroying life. The metaphor of the "snow bee", like some other paths of Barch's work, points to another source of the "Yellow Kniaz" – Andersen's fairy tale "The Snow Queen", the realm of icy evil that stings the heart and distorts human vision, distorting the soul and the environment. world. Other elements and their manifestations (snow, whirlwind) are connected with the earth.

Vasyl Barka is a "poet-apostle" for whom religiosity means a lot. The entire text is taken from the Bible. At the beginning of the work we see a biblical story with a clear parallel with modernity about the first sin on earth – fratricide. The title of the work also seems to be an allusion to the Holy Scriptures: in the Bible there is a "girl with yellow hair", embodying human sins.

Continuing the search for T. Shevchenko, I. Franko, M. Kotsiubynskiy, etc., the writer in solving the global problems of mankind reinterpreted the traditional plot-image material of Dante, H. Skovoroda, F. Dostoievskiy, O. Blok and interpreted it according to the leading trends in world literature of the twentieth century.

CONCLUSIONS

Vasyl Barka's work is extremely mysterious, mystic, original, philosophically rich and religiously significant. V. Barka all his life tried to find the truth, truth, harmony of life, sought to understand the essence of man and being, built his own model of the universe, the cosmos. His more

²⁸ Pushko, V. F. (2001). Genre and style features of Vasyl Barka's prose: Author's abstract. dis. by cand. of philol. science: 10.01.01. Kyiv : Taras Shevchenko National University of Kyiv.

than 90-year path is a path to himself, to nature, to God, to eternity, to Ukraine²⁹.

Of particular importance in the work of V. Barka was the poetic heritage of T. Shevchenko, P. Tychna and especially – the Holy Scriptures, the ideas of which formed the basis of novels, as well as poetic works and essays. V. Barka's novel thinking reflected the peculiarities of the lyricist, who was inclined to the emotional interpretation of one or another motive, to the vivid metaphoricality of the word expression, to the expressive stylistic figures. This affected a number of his prose works, in particular the novel *The Yellow Prince*, in which the Holodomor of 1932–1933 was revealed with artistic authenticity on the example of the tragedy of the Katranyk family.

This novel is considered not only in the plane of the epic interpretation of the unprecedented ethnocide planned by the Bilshovyks, but also against the background of similar works of art and journalism.

The book “*Yellow Kniaz*” – a discovery and revelation for the Ukrainian reader, a new step towards a developed, civilized society in his mind. “It's a book of remembrance for the victims of the Holodomor, for the millions of innocent farmers killed, and the angry condemnation of the totalitarian regime, a requiem work and a warning”³⁰. V. Barka's work “*Yellow Kniaz*” does not fit into the canonical definition of the genre, it can be perceived as a family chronicle, and martyrology, and hagiography.

Analysis of the internal structure of this work and others gives grounds to consider it a synthetic novel with a complex compositional scheme, branched multi-line plot. This conclusion is prompted by the reasoning of the author himself, who gave critics an adequate key to reading his work, divided into three ideological-thematic and structural planes – actually realistic, psychological and metaphysical. Therefore, the events of a very obvious horrible reality unfold here from the autumn of 1932 to the summer of 1933, at the same time covering the inner world of man – not only victims of the Bolshevik criminal experiment, but also their direct executioners with a foreign Moscow mentality, with a different type of worldview (as in the novels of T. Osmachka)³¹.

The analysis of genre-style features of Vasyl Barka's prose showed the presence in his work of an extensive genre-style system, which allowed to

²⁹ Malanii, O. (2014). Sources of the artistic world of poetry by Vasyl Barka. *Scientific notes of the National University “Ostroh Academy”. Philological series.* 41, 198–201.

³⁰ Parashchych, V. (2000). Vasyl Barka “*Yellow Kniaz*”: Handbook for 11 grade – Kharkiv.

³¹ Pushko, V. F. (2001). Genre and style features of Vasyl Barka's prose: Author's dis. by cand. of philol. science: 10.01.01. Kyiv : Taras Shevchenko National University of Kyiv.

realize the mythopoetic vision of the writer as fully as possible. The development of genres was carried out by him through a deep, artistically convincing disclosure of the expressive possibilities of a genre, its new content³².

V. Barka's novels "Yellow Kniaz", "Paradise" stand next to such outstanding works as "Mariia" by V. Samchuk, "Garden of Gethsemane" by H. Bagrianyi, "Rotunda of Murderers" by T. Osmachka, which testify to the high level of development of our culture in content and form³³.

Vasyl Barka is inseparable from the literary life of mainland and emigrant Ukraine. He is the author of twenty volumes of works: lyric collections, great epics, essays, philosophical treatises, translated into many languages of the world and known far beyond his homeland. "His works are a unique ocean that needs a special, not only intellectual, philosophical or aesthetic-spiritual understanding, but also knowledge of the context, the universe of the writer's existence"³⁴.

Barka is a poet with a strong position in life, life beliefs and principles, a nationally determined and self-identified poet who lives for his people, his distant but painfully native homeland. This is a poet who managed to bring Ukrainian literature to the world horizons, managed to engage its place among the developed cultures of the world, declaring the invincibility of its freedom-loving spirit, civic position, patriotism, loyalty to folk traditions. He is a poet who synthesized the best achievements of the world and age-old heritage of Ukrainian literature. He is a poet who quite skillfully, not artificially, but organically combined art, philosophy, religion, connected the sacred and the everyday, myth and reality, soul and body, thoughts and dreams, past and present³⁵. At present, the philosophical truth of Vasyl Barka is still incomprehensible to many, perhaps because for the outer eye it has never been one-dimensional, absolutely logical.

SUMMARY

In the given section of the monograph the peculiarities, ways and sources of formation of Vasyl Barka's world outlook, determining for

³² Pushko, V. (2001). Vasyl Barka: problems of genre and style. *Bulletin of Luhansk Taras Shevchenko State Pedagogical University: Philological Sciences*. № 4 (36), 76–79.

³³ Pushko, V. F. (2001). Genre and style features of Vasyl Barka's prose: Author's abstract. dis. by cand. of philol. science: 10.01.01. Kyiv: Taras Shevchenko National University of Kyiv.

³⁴ Kindras, K. (2003). The world caught him and did not catch him. *Ukrainian language and literature in Ukrainian schools, gymnasiums, lyceums and colleges*. 7–8, 16.

³⁵ Malanii, O. (2014). Sources of the artistic world of poetry by Vasyl Barka. *Scientific notes of the National University "Ostroh Academy". Philological series*. 41, 198–201.

comprehension of the basic features of his prose on which the specificity of lyrical thinking which has influenced genre-style searches of the author of “Yellow Kniaz” are considered.

Particular attention is paid to the analysis of the novel “Yellow Kniaz”, artistic interpretation of the Holodomor of 1932–1933 in Ukraine, substantiates the adequate use of the genre, clarifies the uniqueness of the novelist modernist thinking and his worldview, focused on stylistic palette, where elements of symbolism and neoba. determining. At the same time, V. Barka’s rethinking of culturological and literary sources, which led to the emergence of a multifaceted syncretic structure of the epic work, is traced.

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